

## Hans Knot International Radio Report November 2016

It's only 2 months before the New Year starts and so two other issues of the report before the yearly winter will have no January issue. Again, like always, thanks a lot for all the e mails, questions, novelties, photos and more. It's very much appreciated by me.

There are those moments when everything just stopped. Hearing bad news often brings this along with it. Also on Friday, October 21st, when suddenly in the afternoon the news came in that at the age of 74 around noon Dave Cash was deceased after he had a massive heart attack in the morning. Two years ago there was a party celebrated to commemorate that he was working 50 years long in the radio industry. And he still was heard every weekly on British radio.



Dave Cash Photo: Collection Paul Peters

Personally, I heard Dave Cash for the first time early 1965 on Wonderful Radio London, where he was one of the big stars next among others like Keith Skues, Tony Blackburn and Kenny Everett. With the latter he made the legendary Kenny and Cash shows. Dave was born on July 18, 1942 in Bushey in Hertfordshire. At the age of seven his parents decided that the family went to immigrate to Canada and there Dave Cash continued his schooling.

In a very remarkable way he became involved in the radio industry. Working as a copywriter in Vancouver, he was approached at some time to voice over in a radio commercial. He agreed and was the replacement for someone who was officially hired but caught a severe cold that the use of his voice would not lead to the desired results. They were amazed at Dave's vocal timbre and pretty quickly this led to more radio work for the young Dave.

First he worked at the Top 40 station CFUN in Vancouver where he was co-presenter of a night program and provided the coffee and was also reading the news. During the period of a week, he was on the replacement deejay on CJAV, a radio station in Port Alberni in British Columbia. By a friend from England he was told at a certain time in a letter that off the British coast, the offshore stations had begun broadcasting. Dave had already planned a trip through several states of America before returning to his native England.

It was a lucky encounter with American Ben Toney that led to Dave Cash getting a job at Radio London. Late December 1964, he left a tender from Harwich towards the MV Galaxy where he was heard on 266 meters medium wave with his first broadcast on December 27, 1964. It was in the early days of the station, which had just been launched.

As many in the world of radio Dave Cash also was soon nicknamed "Rabbit" and his show on Radio London became known as "The Rabbit Patch". As mentioned, he was also the program co-presenter with Kenny Everett, in the legendary "Kenny and Cash Show". It is perhaps the highest in the memory of success regarding the programs on Radio London, next to "The perfumed garden" with the also already deceased John Peel.

In mid-1966 Dave Cash decided, to leave as living on the ship led to medical problems. After that he presented for a period some

programs for Radio Luxembourg, which were mainly recorded in studios in London. During his career he also recorded a number of songs. So the duet with Kenny Everett in 1965 became a collector's item among fans of the former station. On the A-side single released on Decca time was the song 'The B-side.'



Photo: Freewave Archive

Dave Cash also presented some time the television program 'The Dave Cash Radio Programme'. In 1970 he could be heard along with Tommy Vance and Kenny Everett in the programs of Radio Monte Carlo and Radio Geronimo, which incidentally were also broadcasted versus the transmitter of Radio Monte Carlo. A few years later, the trio started at the Independent Local Radio station Capital Radio in London. After London Broadcasting Corporation (LBC), Capital Radio was - with studios at Euston Square - the second commercial radio station on British territory which began broadcasting.

It was there that the legendary Kenny and Cash Show took on a new life. During the many decades Dave was active in the world of radio he worked on numerous stations like Radio West as program director, Invicta, Country 1035, EKR, Liberty 963 and finally BBC Radio Kent, where he could be heard even weekly until the last weekend before passing away.

On the bookshelves are also a number of books Dave wrote: 'The credit rating game' and 'All Night Long', where in the latter one the radio industry also plays an important role. Four years ago he wrote an e-book called: 'He sounds much taller' about his time at Radio London.

Immediately after 3 pm on Friday October 21 the news of the death was announced by BBC Radio Kent, after that a repetition of a special - two hours - program on the occasion of the 50th anniversary of Dave Cash on the radio - followed. Much strength wishes for his now widow Sara Davies Cash.

Ian Davidson, (Daimon on Big L) wrote a day later: '24 hours on and I'm still in shock hearing about Dave Cash's sad passing yesterday. Dave was a real gent, a dedicated broadcaster with a lilting and calming voice and the Kenny and Cash shows on Big L Radio London (and later on Capital) will go down in radio history. Cashman and I worked at Capital Radio, first when I was in sales and voicing commercials (when he was in commercial productions) and later on air. In fact he introduced me for my very first Night Flight programme in February 1975. My son [Bruce](#) found this clip of the handover, as you will hear he put me at ease especially as I was down to do over a seven hour shift and the format was, shall we say, quite laid back in those early days!

My deepest condolences to his wife Sara and family. RIP mate from Ian G'Davidson, you'll be sorely missed on air.' Thanks a lot Ian, most appreciated. On the 23<sup>rd</sup> Mary Payne wrote: 'We are not at all surprised to find that the reaction to Dave's untimely demise has been overwhelming. I have so far compiled one initial page of tributes, which I shall update in due course. Thank you to everyone who has contributed. I have many more photos and eulogies to add.

<http://www.radiolondon.co.uk/rl/dctrIBUTE/Radio%20London%20%E2%80%93%20Dave%20Cash%20Memorial%20%E2%80%93%20Page%201.html>

Greg Bance wrote: 'To think that before I was old enough to join the entertainers I used to be of a mind that some deejays never die. I met the man only two or three times but this is devastating. Guess we all better make our peace with God.'

After this sad news we will dive into the month October 1968 when it became known that there were plans with the public broadcaster VARA in Hilversum (Netherlands) to start some serious changes in a television program for the youth. The press report mentioned that the program 'Puntje, puntje, puntje' would have Sonja Barend as presenter for the last time. She was 28 years of age and thought she was far too old to present the youth program.

Lex de Rooij was producer of the VARA program and also Head of Amusement programs. He wrote a note to the board of directors that it was his idea to bring more pop related items and music into the program. Indeed he wanted to fill the shows with 60% of music in the then future, while the rest of the time was needed for informative items aimed at the target group.

In his note he also wrote that the presentation of 'Puntje, puntje, puntje' should be changed and that he had already talked to Robbie Dale, former Caroline deejay. Dale almost directly after the Mi Amigo was towed in in March 1968 got a job at Radio Veronica and Lex van Rooij loved to listen to his programs. Van Rooij: "He speaks a very nice mix of English and Dutch in his programs and I think I found very fast a replacement for Sonja Barend, who want to leave the program. In the future I want to change the décor as well as the sound of the program and thinking of introducing jingles, like Robbie Dale and others used on Radio Caroline. Surely that will fit on Dutch Television too!"

Recently I found mentioning of these plans back in a newspaper from 1968 and searched through radio- and TV-magazines for the next season but didn't find anything back concerning Robbie Dale

becoming a presenter on VARA television. So it was time to e-mail the Admiral Robbie Dale.



Dave Dee, Dozy, Beacky, Mick and Tich and Robbie Dale in 1969  
Photo: Freewave Nostalgia Archive

Hi Robbie I hope all is well with the both of you and enjoying the long summer we have. I'm busy at the moment with writing some articles for a future edition of the report. It's all about 1968 and found a press release from the VARA in which some changes in programming for their television youth program is mentioned. My question is if it ever came to a program with you and what you do remember from those days at VARA. If it became no reality do you remember why not?'

Robbie came back with: 'Hi Hans, we are going back some 48 years. I think this must be why Lex de Rooij was leaving the VARA as Head of Amusement. At the time I was a radio man through and through so I don't know whether Lex de Rooij was formally working with Sonja Barend and Kees van Kooten. I believe Lex had been talking to the VARA before we took the 'JAM' programme concept to Joop Landré, director at the TROS. Immediately people at the TROS were more

enthusiastic about a pop music based TV show to attract the younger audience. Lex and I discussed the concept, I recall giving the show its name 'JAM' from the concept jam-session. Lex de Rooij a Radio Veronica listener at the time, he was amused by Robbie Dale's 'Double Dutch'. I still use it to this day. Now I call it 'Confused.NL'.  
Greetings, Robbie Dale.

Well thanks a lot Robbie next to the answer on my questions it's also nice to hear after so many decades why the program was named 'Jam'. I always thought it had to do with your 'Double Dutch' and so it was a mix of several pop music, like fruit is in marmalade (Jam in Dutch). By the way the television program JAM could be seen during 1970 and 1971 and had a follow-up program called 'Op losse groeven' presented by Veronica deejay at the time, Chiel Montagne.



Keith Hampshire in 2002 in London.

Photo: Martin van der Ven

Next another former Caroline deejay from the sixties, Keith Hampshire and he's also known as Keepers. He wrote to me and others: Hi! I was just wondering if anybody had any idea whether or not there was anything planned or even thought about for the 50th Anniversary of the closing of the radio ships. We're trying to plan next year's visit to the U.K. but don't whether or not to make plans for August. Please let me know if you hear anything as that's one party I don't wanna miss! I realize it is almost a year away, but if we don't get on it soon, it might not get done properly. If you could light a fire under some people via your newsletter, I'm sure that would

get the ball rolling! Keep up the great work! Love always, Keith (Keefers)'.

But he was not the only one as also former Swinging Radio England boss jock Rick Randell wrote me from the USA as he got the same e mail: '60s Caroline DJ Keith Keefers sent me the note below. I thought it worth passing along to you, in case you know of any gathering commemorating the 50 year mark since the radio pirate era 'officially' came to an end. He says he's planning a UK trip, so maybe my wife Joy, and I could also do the same. What do you think?

By the way, I mentioned to you a while back about my new FM radio project here in Florida. We just signed on recently, and are now 'rocking out' over Tampa Bay. Only took 3 years to work out all the legal and technical issues. Otherwise, my on-line station is now in its 12th year at [www.MusicTampaBay.com](http://www.MusicTampaBay.com) Rick (Radio England) Crandall.'

Well thanks a lot to you both and the other ones who reminded me that August 14<sup>th</sup> is an important day next year. As far as the former team of Radiodays.nl know is that Martin and I won't organise anything as we did from 1978 up till 2014. I hope someone from the readership is busy and can maybe mention me in a personal mail more: [HKnot@home.nl](mailto:HKnot@home.nl) It was good to hear from you again and for Rick I hope the station will be very successful after three years of planning.

Next from England it's Dave Polley: 'Hans could you please include me in your very interesting newsletter with the way I see it there is no need for any further ships as any new impending digital stations will take over. From what I hear Radio Caroline has booked itself on half a dozen transponders and will return again soon so please keep us informed. It was a great shock to hear of Dave Cash passing away. with my thanks Dave Polley.'

Memories, questions and more always to [HKnot@home.nl](mailto:HKnot@home.nl)



Next an e mail came in from one of the Harvey Brothers. Those who followed all the happenings in the eighties of last century knows that they had something to do with a radio ship which officially never came on the air due to severe problems. Nicholas Harvey wrote: 'G'day Hans, thank you for yet another interesting report. I have attached a newspaper article from 'El Diario' in Santander from the mid 80's. As you can see it is incomplete. I have contacted the paper and the reporter I gave the interview to see if they had a full copy in their archive - alas no. I am trying to finalise a short book on the complete history of our radio ship attempt with the MV Nanell

My question is: Is it possible that you have the full article somewhere in your archives or can you direct me to somewhere that may have it? I would be much obliged for any help. Regards, Nicholas Harvey.



Thanks Nicolas I've asked the archive people and some other sources but the answer is negative. So I put the question in the report and maybe there's a very small chance that someone else has it. If so they can send it by e mail to: [HKnot@home.nl](mailto:HKnot@home.nl)



Nanell in Santander. Photo: Collection Nicolas Harvey

Did we read the name of the Emperor already? I just forgot as he always send me a few mails a month: 'Hi, reporting in with zero to say for a change! I see you plugged the talking book. Thanks, that's hard work and it will come out in December. As always, I am impressed by your report, such dedication is hard to find, combined with 'living know how'. It is the monthly report par excellence!

The challenge each month is to try and find a picture you have not used! I lost one I was going to send you, so here are some runner ups. Stay well and say hello to the many I know who read it! By the way, I miss Casey Kasem, here a picture from better times! The Emperor.



Rosko as well as Casey Kasem and lady.

Photo: collection Rosko.

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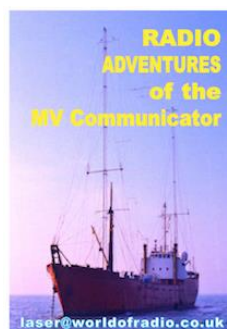
Here very interesting information from Paul Rusling: 'Dear fellow radio enthusiast, I have just completed my latest book, about the eleven radio stations that have broadcast from the MV Communicator.



Communicator Photo: Leen Vingerling

She really was a remarkable ship that few thought would last the course, but it managed to put out so many stations over a 21 year career. I can't think of another radio ship that managed so many years afloat and broadcast for so long and was home to so many radio stations. How many can you remember?

This book is about 71,000 words, over 200 pages, with many pictures you won't have seen before (there are some that I hadn't seen either!) I'm lucky to have had contributions from many of the DJs who broadcast from the ship, as well as from the owners of various stations, and in particular the engineers too. Until I began assembling the story I didn't realise who complex and intriguing a tale it was.



Among those who added their stories to the mix are many of my old Laser colleagues, most of the engineers including Blake Williams, Mike Barrington, Dennis Jason, my colleagues at Nozema, Fred Bolland, Herbert Visser, Ruud Poeze, Dave Miller and many more too numerous to list here. I've included many of the stories never previously told. They not only bring the ship's log to life but help so many parts of the story fall into place. For the first time you can read what was really happening with the three radio ships at sea in 1989 and why the BVD (Dutch secret police at that time) were so interested in the shenanigans. How they could mount that audacious armed raid on the Radio Caroline ship, the Ross Revenge, in August 1989, and how they didn't need to use their Marine Offences Act of 1974 to do so. All is now revealed in this book for the very first time.

The **Radio Adventures of the MV Communicator** is a story that needed telling as it's a major part of offshore radio history. LASER one that had massive repercussions for British music radio, and the ship also hosted Radio Veronica's liberation from the Dutch NOS system back to its place as a private radio station.

The book is available via Amazon, or you could order a copy direct via us, at **World of Radio** - the details are at the World of Radio. By doing so you can have them personally signed - Amazon won't mess about with signed copies.

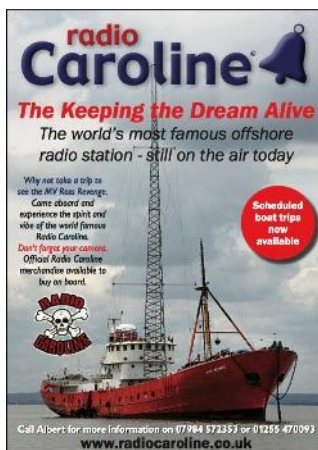
I hope you get as much enjoyment reading it as I got in putting the book together. Good reading! Paul Rusling.

Comments from your editor for the International Radio Report: 'I had the privilege to read the book for eventual errors and had some great evenings reading back some interesting historical things but also numerous new things I even knew before, so go for it and get your personal copy soon! <http://worldofradio.co.uk/>

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Next it's Tony Prince reflecting on the announcement of a new episode in his series of video's about the history of the deejays: 'Thank you Hans. The next episode has been put on hold as I now approach publishing my double autobiography which is likely to come out in a month or so. The draft title is 'THE ROYAL RULER AND JAN' and I'm very excited to finally get this out. I'll let you have details of course. Keep up the great work. You are appreciated by us all. Tony Prince.'

Another person I know already since the mid-seventies of last century is Bill Rollins who wrote: 'Hi Hans, as always thank you for the monthly report. I wonder if I could ask if you could on a future report give some promotion to the visits that are organised by us and Albert Hood to visit the Ross Revenge and get aboard the ship that is anchored in the River Blackwater.'



We use a fully licensed and insured vessel to take visitors out to the ship and get them aboard. The trips run from Mersea Island are run on the dates shown below:

Sun 13<sup>th</sup> November, day

Sat 26<sup>th</sup> November, evening. RCN on air

Sun 27<sup>th</sup> November, day. RCN on air

Sun 11<sup>th</sup> December, day

Thu 29<sup>th</sup> December, day

Fri 30<sup>th</sup> December, day

Sun 1<sup>st</sup> January 2017, day

The cost of the trip is as follows:

Individuals = £30 each

Couples = £25 each

RRSG Supporters = £20 each

For further details contact Albert Hood on +44 (0) 1255 470093 or email [ahood2@sky.com](mailto:ahood2@sky.com)

Regards, Bill Rollins.

Henk Verhaag wrote me from the Netherlands: 'Amigo, thanks a lot for the radio report which is much appreciated. Always very nice and most interesting to read. For those who don't know yet there is a special Hauraki Facebook Page. Celebrations will take place in December as the station is than 50 years of age.

<https://www.facebook.com/groups/929699520385560/>

Saludos, Henk.'

And yes if you want to know more about the history and the forthcoming festivities in New Zealand you've to check those pages more than once and thanks to Henk of course.

Next the monthly update from the Pirate Hall of Fame:

New this month:

- correspondent André de Raaij has provided a fascinating log of the DJs he heard on Radio Caroline South during the last few months of 1964;
- we have more press cuttings and memorabilia from the collection of offshore radio fan Luuk Meuwese, this month

focussing on *Time & Tide* magazine, Radio 270 and Radio Caroline;

- we have two conflicting versions of a Radio 270 Top 40;
- there are two new books which might be of interest;
- we pay our respects to Gerard van Dam who died on 16th September;
- and there are a couple of new audio clips too.

My thanks, as always, to the contributors. Best wishes, Jon

[www.offshoreradio.co.uk](http://www.offshoreradio.co.uk)

Also in this issue the time machine is bringing us back in our OEM/Freewave newspaper archive and it was on the 3<sup>rd</sup> of October 43 years ago that already was spoken about the bad condition the MV Mi Amigo from Radio Caroline.

The Sun 3-10-1973

## **Pirate pop ship missing in gale**

**THE LAST** pirate radio ship, Radio Caroline, was missing last night after gales lashed the North Sea.

There are 12 people on board, including five disc jockeys.

Radio Caroline went off the air suddenly yesterday.

She had been broadcasting irregularly from an anchorage 15 miles off the Dutch coast.

Emergency radio messages from the crew said the 437-ton ship was drifting helplessly.

### **Unseaworthy**

They said the mast and transmitting aerials had been smashed.

Later, the ship-to-shore telephone—the last link to shore—was broken.

Three months ago staff on Radio Caroline complained that the ship was unseaworthy.

Britons are barred from serving on pirate radio ships, but Dutch authorities claimed last night that at least seven people on the ship were British.

Just a short note from Chris Edwards regarding last issue: 'The photo with you and Barry Johnston taken at Driftback 20 in last issue of the report was credited Chris Edwards from OEM but was taken by another contributor to OEM, Boudewijn Dom.'

Wim de Groot former offshore deejay on Mi Amigo 272 from the seventies, wrote in to say: 'Hi Hans, again I enjoyed you report. To honour the late Gerard van Dam I've written some notes. A lot of stories are coming back from several people who have worked together with Gerard through the years. What I remember from the short period I worked together with Gerard - yes he also still owes me money - is that we were anchored in a free harbour in Zeeland with one of the Delmare vessels. During night hours we were tendered with a new transmitter as well with studio-equipment. Directly afterwards the tendering we headed for the open sea and international waters, passing the hugh Zeelandbrug. In international waters we equipped the new studio as well as placed the transmitter. Everything happened in an amateur way but against that we had so many laughs. '



Photo: Wim de Groot

Next is an e mail from Dave Brown in England: Greetings Hans from a very wet, cold and windy UK. I was in Bruges during the heatwave - it was as hot and humid as Thailand (my second home). It was very



sweaty work cycling along the canals but worth it. Just a pity the so called football fans from the UK made such a noisy nuisance of themselves. As usual, many, many thanks for your International Radio Report. Some sad news as is to be expected as we are all ageing but still comes as a shock. There were some items of historical interest which I didn't know about. The usual good mix of items. My deep thanks as always, Dave.'

Well happy you enjoyed your holidays except the certain people calling themselves fans. More historical moments to come.

Next we have some exclusive documents from Brian Anderson who worked in the mid-seventies for Radio Mi Amigo as well as Radio Caroline and did excellent production work together with Norman Barrington: 'I've been sorting through lots of things I've collected over the years and have found many bits and pieces from my Radio Caroline - Mi Amigo days.

I also still have many reel to reel tapes waiting to be digitalised and recently found the master tape of the first series of Mike Hagler's 'Loving Awareness' commercials.

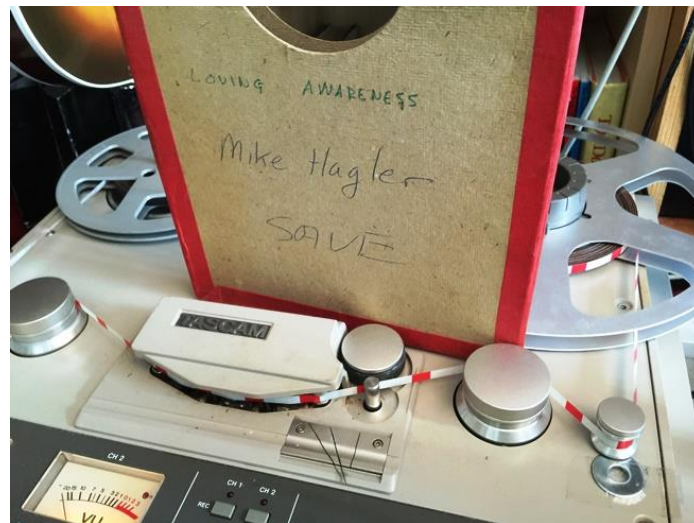


Photo: Brian Anderson

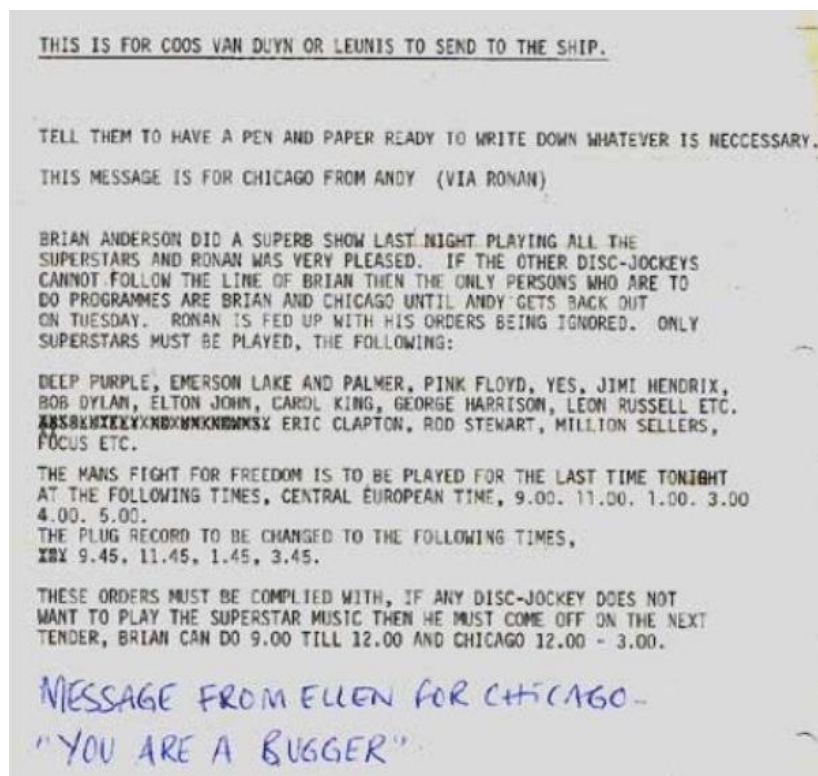
On the tape is also the promo we made for the 1974 'LA Festival at Stonehenge' and also a song written by Mike. I well remember recording these in the studio aboard the Mi Amigo in the summer of

1974. We made them on a Sunday afternoon and I remember I wanted to finish editing them quickly so that I would not miss 'Startrek' on Dutch TV!

During my time on the MV Mi Amigo it was only me and Norman Barrington who could edit and all production in those days was either made by myself or Norman. I also have several hundreds of fan letters. Maybe I will put some of them on my website in the next few months on the Radio Caroline pages on my site. Greetings Brian Anderson

[www.briananderson.me.uk](http://www.briananderson.me.uk)

Thanks a lot Brian for your update and one of the interesting document Brian has found were instructions which were send out to the ship:



THIS IS FOR COOS VAN DUYN OR LEUNIS TO SEND TO THE SHIP.

TELL THEM TO HAVE A PEN AND PAPER READY TO WRITE DOWN WHATEVER IS NECESSARY.

THIS MESSAGE IS FOR CHICAGO FROM ANDY (VIA RONAN)

BRIAN ANDERSON DID A SUPERB SHOW LAST NIGHT PLAYING ALL THE SUPERSTARS AND RONAN WAS VERY PLEASED. IF THE OTHER DISC-JOCKEYS CANNOT FOLLOW THE LINE OF BRIAN THEN THE ONLY PERSONS WHO ARE TO DO PROGRAMMES ARE BRIAN AND CHICAGO UNTIL ANDY GETS BACK OUT ON TUESDAY. RONAN IS FED UP WITH HIS ORDERS BEING IGNORED. ONLY SUPERSTARS MUST BE PLAYED, THE FOLLOWING:

DEEP PURPLE, EMERSON LAKE AND PALMER, PINK FLOYD, YES, JIMI HENDRIX, BOB DYLAN, ELTON JOHN, CAROL KING, GEORGE HARRISON, LEON RUSSELL ETC. ~~XXXXXXXXXXXXXXXXXXXX~~ ERIC CLAPTON, ROD STEWART, MILLTON SELLERS, FOCUS ETC.

THE MANS FIGHT FOR FREEDOM IS TO BE PLAYED FOR THE LAST TIME TONIGHT AT THE FOLLOWING TIMES, CENTRAL EUROPEAN TIME, 9.00. 11.00. 1.00. 3.00 4.00. 5.00.

THE PLUG RECORD TO BE CHANGED TO THE FOLLOWING TIMES, ~~XX~~ 9.45, 11.45, 1.45, 3.45.

THESE ORDERS MUST BE COMPLIED WITH, IF ANY DISC-JOCKEY DOES NOT WANT TO PLAY THE SUPERSTAR MUSIC THEN HE MUST COME OFF ON THE NEXT TENDER, BRIAN CAN DO 9.00 TILL 12.00 AND CHICAGO 12.00 - 3.00.

MESSAGE FROM ELLEN FOR CHICAGO -  
"YOU ARE A BUGGER"

And the next one shows us how important the role of a record company could be for the Caroline organisation in those days. It's a letter to the deejays on the ship written by Dennis King in the office in the Hague.



PROGRAMMING & ADMINISTRATION

CAROLINE HOUSE, Van Hogendorpstraat 16, The Hague, Holland. Tel: 631940/1/2

*Radar Love  
Natascha*

Dear Brian

*Ferry Man, Ted Turner  
Tina Turner, Rob O'R. Tom  
Callins, How Mandel  
\* Tony Clark, Mark v. Amstel  
Bait v. Lamm on  
Frankfurt*

TONIGHT AT (.8.00 o'clock till 9.00 o'clock there will be a special K-Tel programme.

This is an order from Ronan,  
ONLY K-Tel music to be played.

also say during the programme hello to everybody at the K-Tel party and to the next people, please make sure that they get mentioned because they are very important:

GERRY KIEVES FROM FRANKFURT (GIVE HIM A REAL EGO-BOOST.)

JAN HOWARD FROM LONDON

MARK PAKARD FROM FRANKFURT

CAROLL FOSTER FROM FRANKFURT

VALERIE FROM FRANKFURT

ALLAN JONES FROM AMSTERDAM (PLAY ALLAN A ELTON JOHN RECORD)

It is very important that this programme will be absolutely Grade A++. Also mention a few times and special in the begin of the programme that this programme is to thank everybody (you know the listeners etc.) for making "20 FLASHBACK GREATS" and "20 POWER HITS" such a great success. PLEASE BRIAN, MAKE SURE THAT THERE WILL BE NO FUCK-UP'S BECAUSE I JUST DID A FL. 60.000. a month CONTRACT WITH THEM FOR THE NEXT 16 CAMPAIGNE'S;

So I hope that you will understand that I didn't mean this letter to be as heavy as it may look, but it is ever so important that this goes first class.

Don't forget at Amstel268 in Amsterdam everybody also from Veronica and Noordzee will be listening to you.

I am sure that it will be just fine,  
so Ronan sends L.A. and his best wishes, he is still very pleased with the

Programmes.

Next a very interesting topic written by Derek Lamb:

Needle time, what's the point?

Background

Needle time: the duration of commercially recorded music on disc that can be broadcast over a specific period; the fee payable for this right.

The origins of UK pirate radio in the 1960s are closely linked to the issue of 'needle time'. Currently in the UK, listeners have a choice of over 100 national, regional and local stations, both BBC and commercial. All but a handful base their schedules entirely on commercially produced pop and popular music. Just over 50 years ago however, pop and popular music on records were only available in Britain from two sources: the BBC Light Programme (very

occasionally) or Radio Luxembourg (evenings only, signal strength permitting). These dramatically different situations have a common origin: needle time, its strict application on the one hand and its eventual abolition on the other.

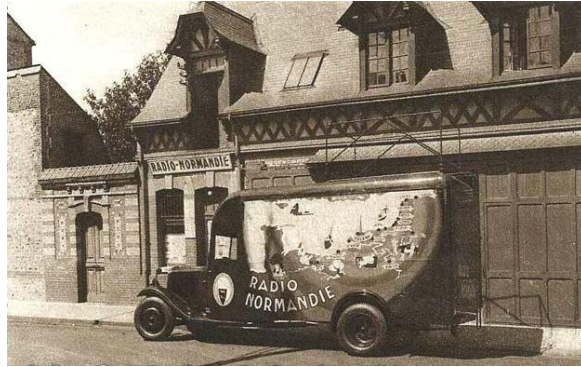
## Origins

When radio broadcasting began in the UK in the early 1920s, several organisations and businesses saw it as a threat. These included newspapers, theatres, record companies and professional musicians. All tried to restrict the impact of this new medium on their activities. Newspaper publishers, for example, insisted that news bulletins on the BBC were restricted to protect sales. However, this was a very modest constraint compared to that achieved by record companies and professional musicians.

The interwar recession forced closures and mergers between record companies, so that most labels were part of just two groups: EMI and Decca. They felt that excessive broadcasting of their records would depress sales. Professional musicians took a simpler view: every record that was broadcast would be at the expense of musicians playing 'live'. This simple coincidence of interest against excessive broadcasting of records was to influence the shape of popular music radio in Britain for six decades. In 1934, EMI and Decca and most other labels formed Phonographic Performance Limited (PPL) and began needle time negotiations with the BBC. Starting in 1935 the BBC would pay £20,000 a year for the privilege of playing records.

This does not appear to have significantly affected the BBC's use of records. Although hard to appreciate now, listeners then wanted live dance band music rather than records. The 1930s were the heyday of British dance bands, which broadcast every day on the BBC (except Sundays). Commercially produced records played a small role; in 1939, only 4.22% of output on one of the two BBC networks was records. Radios Luxembourg, Normandy and others of the BBC's

continental based rivals featured similar 'concert style' programmes by popular bands rather than just records.

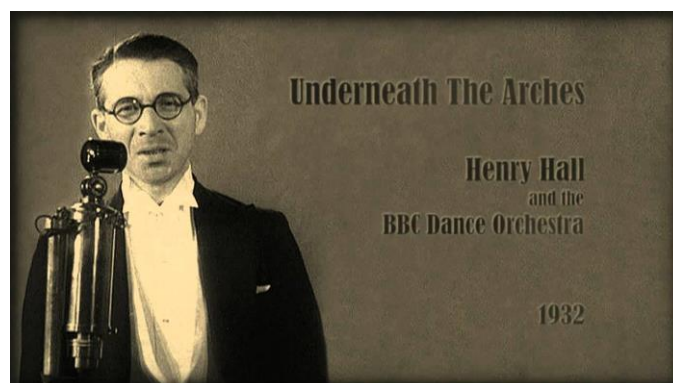


Radio car Normandie

### Post war developments

Wartime saw a growing appetite for record programmes, assisted by a relaxation in needle time. However, the fact that the first 'hit parade' charts in Britain in the early 1950s were based on sheet music sales and not records confirms a continuing interest in live popular music.

The real significance of the 1934 agreement was the precedent it set. BBC radio would be severely restricted in its ability to accommodate the growing demand for popular music on disc from the mid-1950s onwards. By then, the era of the dance bands was over and that of American and British pop music on disc was beginning. At the same time, the expansion and success of commercial television was forcing the BBC to divert more resources from radio to television. Replacing expensive live music with cheaper and more flexible record-based programmes on radio was an obvious economy.



Record companies were beginning to see the reasonableness of an increase in needle time duration. The Musicians Union (MU) did not. As most 'pop' records recorded in the UK involved the use of MU members, record companies were not keen to see a withdrawal of labour from this profitable aspect of their activities. The MU had considerable muscle. In the early 1960s, pop groups would mime to their latest records on television programmes like *Ready Steady Go* and *Top of the Pops*. This loss of employment for musicians led to a ban on miming, which increased the amount of 'live' performances (all using MU members, naturally). *Ready Steady Go* changed its name to *Ready Steady Goes Live* in acknowledgement that miming had ended.

### Increasing needle time

Not surprisingly, progress to increase needle time was slow. Between 1955 and 1958 negotiations produced a rise in the fee paid by the BBC but no increase in duration. Eventually the allowance was raised to 34 hours per week for all BBC radio. The BBC had wanted 75 hours!

This was broadly the position when Radio Caroline began in 1964. Its immediate success stiffened the resolve of the BBC with PPL. One written agreement includes the handwritten word 'midnight!' indicating that negotiations went on much longer than expected. When Radio 1 launched in September 1967, needle time was 51 hours per week.

Curiously, while restricting the use of records by the BBC, record companies continued to buy extensive airtime on Radio Luxembourg. Why would record companies pay for airtime when the BBC would play their records for nothing and pay royalties as well? It was actually an astute business decision. Record companies could decide the content of their programmes on Luxembourg. They used it largely to promote new releases but not to the extent that over exposure jeopardised sales. Once a record reached the charts, its appearance on Luxembourg was reduced. Interestingly, the BBC's Caversham archives confirm that Sir Edward Lewis and Sir Joseph

Lockwood, Head of Decca and EMI respectively, were concerned at the over exposure of their products on the pirate stations. They stated that the pirates acquired their records from the pop stars' management companies and not from EMI or Decca's publicity departments.



THOSE BEATLES—John, Ringo, Paul and George— with Chairman of E.M.I. Ltd. Sir Joseph Lockwood at E.M.I.'s recording studios recently. Sir Joseph is presenting the boys with a Silver Disk on behalf of the Norwegian newspaper "Arbeiderbladet" to mark outstanding sales of "A Hard Day's Night" in Norway. At the same ceremony Sir Joseph presented the boys with a Gold Disk from Toshiba Musical Industries of Japan for achieving sales of over three million records there.

Their bias towards airing new releases was applied to the BBC. Part of the expanded needle time had to be devoted to new releases. Programmes like Newly Pressed on the Light and What's New on Radio 1 were entirely new releases. Some of this allowance was used elsewhere. The opening programme of Radio 1 included a review by Tony Blackburn of 'five of the latest 45s hot from the press.'

In conclusion

Although part of British broadcasting history now, needle time shaped popular music radio for almost 60 years, especially between 1955 and 1973. Oppressive needle time restrictions forced on the BBC was the direct cause of the pirates and their enormous popularity. Their demise in 1967/68 in turn led to the start of commercial radio in the UK in 1973. With a few exceptions, commercial stations broadcast pop and popular music on disc. This

was made possible by a steady increase in needle time in the 1970s and 80s and its abolition in 1990. The payment aspect continued.

Needle time was a result of the peculiar nature of radio in the UK:

- one risk averse, national, non-commercial broadcaster
- agreement by record companies to restrict the broadcasting of its products by the BBC
- strongly unionised musicians whose threat of industrial action would undermine the activities of both the BBC and the record companies.

Perhaps readers in the Netherlands and Scandinavia will document the role of needle time (if any) in the development of pirate radio in those countries?

This article first appeared in Radio Review in 2015

Derek Lamb Oktober 2016.

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Anyone who wants to respond to this excellent topic from Derek Lamb can reflect: [HKnot@home.nl](mailto:HKnot@home.nl)

Great news came in on October 19<sup>th</sup> from several sources that the BBC brought the following statement: ' Tony Blackburn is to return to the BBC in January, 11 months after parting company with the corporation. He will present an hour-long programme on BBC Radio 2 on Friday evenings, a spokesperson confirmed. Blackburn said: "I have had a difficult year personally, but I'm pleased to be returning to the BBC and can't wait to get behind the mic again." The broadcaster, who is 73 years old, parted company with the corporation in February.

Director general Tony Hall said at the time Blackburn had failed to fully co-operate with the Jimmy Savile inquiry. In his statement, Blackburn said: "I do not seek to criticise the BBC for decisions it has made in the past." A spokesperson for the BBC said: "The BBC



stands by the findings of Dame Janet Smith and the decision it made to take Tony Blackburn off air at the start of this year based on Dame Janet's Smith's preference for the documentary evidence relating to meetings that took place over Tony Blackburn's statements."

<http://www.bbc.co.uk/news/entertainment-arts-37703509>

Mike Terry reflected with: 'Steve Hewlett on "PM" on Radio 4 just said an innocent man, Tony Blackburn, has been scapegoated for 50 years of lack of moral control at the BBC. Sympathy for Tony Hall - Director-General, but much more for Tony Blackburn. The BBC is struggling to do the right thing, it's in a mess.'



Promo photo Big L in the sixties

Next another happy e mail which was send by Mark Sloane: 'Dear Hans, just a note to tell you that last weekend I presented a Q and A session following a showing of the movie: 'The Boat That Rocked' on this magnificent cruise ship Celebrity Eclipse, which hosted a Rock the Boat weekend cruise from Southampton to Zeebrugge and Cherbourg and back. With an audience of more than 250 and with the help of Tony Blackburn we answered questions about life on Radio Caroline and Radio London in the 1960's for more than half an

hour. Such was the popularity of the session that in the end the management had to throw us out for fear of over running into the next act.

Also joining us on the cruise were: Gerry and the Pacemakers, The Fortunes, The Searchers, The Troggs, The Merseybeats, The Dakotas, The Fourmost, Gary Puckett, Brian Poole and Chip Hawkes. Best wishes Mark Sloane (Patrick Hammerton) '

### Tonight's Shows

Brian Poole & Chip Hawkes, Gary Puckett and Gerry & the Pacemakers  
6:00pm | Eclipse Theatre, Decks 4 & 5 (White Card Holders Only)

The Fortunes and The Searchers  
9:30pm | Eclipse Theatre, Decks 4 & 5 (Red Card Holders Only)

Pat Hammerton aka Mark Sloane

Mark started in radio as Mark Hammerton, with King Radio as it turned into the successful Radio 390. He was one of the station's most popular broadcasters and, after a year on 390, he was approached by Radio Caroline South. He moved there but they insisted he took a more radiofriendly name. He became known as "Mark Sloane", a name he found by browsing through the telephone directory. In 1967 Mark left Britain for a job on Radio Antilles. Mark returned to Caroline and this time joined the North ship, where he broadcast for several months, hosting the Mark Sloane Show and the Midnight Surf Party. Mark has hosted many discotheque evenings. Both private and in well-known venues in the South East of England.

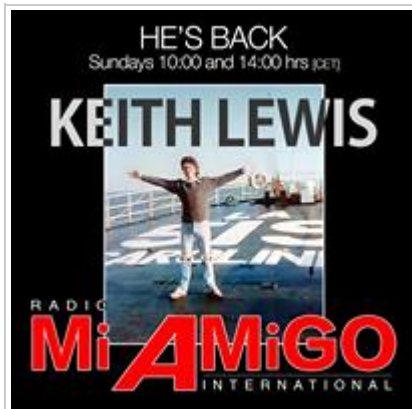


Thanks a lot Mark and good to hear you've enjoyed a marvellous weekend on the ship and what a nice line up of sixties artists too. On his facebook pages Tony Blackburn also mentioned the weekend:

'It was nice meeting so many of you last weekend on the Rock The Boat Cruise. I enjoyed it very much and judging by your response when we had a chat it seemed that you did as well. I had a great evening having Dinner with Gerry Marsden of Gerry and the pacemakers and his lovely wife Pauline. Chip Hawkes and Brian Poole were great as were all the bands and while we were waiting to go on stage we all had a good laugh. I hope they do another 60's cruise again and I hope once again I'm invited to compare it as it was so much fun.'

Next there's news from Radio Mi Amigo International: 'We are delighted to announce that another former offshore radio DJ will

join the Mi Amigo International team: Keith Lewis. Radio stations like: The Voice of Peace, Radio Caroline, Radio Nova - are just a few of the stations that Keith Lewis worked for, back in the 80's. Keith's new show 'Free Waves' is on Sundays, 10:00 hrs [CET] 6005 kHz and 9560 kHz and again: 14:00 hrs [CET] 7310 kHz and in stereo online: <http://radiomiamigointernational.com>



A farewell was held recently for Terry Wogan. More information can be read in article: <http://www.mirror.co.uk/tv/tv-news/stars-pay-emotional-tribute-sir-8922114>

A former BBC radio presenter from Heckington was among the honoured guests at a special memorial service to Sir Terry Wogan to mark his 50 years in broadcasting.

Tom Edwards had presented the early morning programme for Radio 1 and 2, back in the 1970s. He would pass the microphone to Sir Terry who would then present the breakfast show on Radio 2.

[http://www.sleafordstandard.co.uk/news/business/former-radio-presenter-from-heckington-says-farewell-to-former-colleague-sir-terry-wogan-1-7620868?utm\\_source=twitterfeed&utm\\_medium=facebook](http://www.sleafordstandard.co.uk/news/business/former-radio-presenter-from-heckington-says-farewell-to-former-colleague-sir-terry-wogan-1-7620868?utm_source=twitterfeed&utm_medium=facebook)

Next there's an historic newspaper cut from 1981 and just read and think for yourself what became reality of the things mentioned:

# Ad Lib

by JOHN BLAKE



## Singing cowboy turns pirate

CREAKY singing cowboy Gene Autry is behind a multi-million pound plan to broadcast the pirate Radio Caroline through-out London from the end of this month.

Autry has helped to organise the installation of a 50,000 watt transmitter on board a ship which will begin broadcasting 35 miles off the British coast on October 31. If all goes according to plan,

Technical experts say the station will have a range of up to 300 miles on the medium waveband and it should be clearly heard almost anywhere in London.

Autry, now 72, is best remembered as the TV hero who

would gaze at his smouldering cabin and murdered children then draw: "I'll get even with those critters. But first I'm gonna sing you a song."

Since those days he has buried his wonder horse, Champion, and proceeded to earn a £20 million fortune as the boss of a chain of American radio stations.

As well as drawing up plans to eventually broadcast Caroline via satellite Autry has also recruited some of the world's most successful disc jockeys—including the legendary Wolfman Jack.

"This station is going to amaze people," says the Wolfman, who is in London to help launch Caroline. "There is a need for more happiness in London's radio—and we are going to provide it."

Ned Miller Band with Neddy Noel - The Ballad of Radio 270.

Many years ago former Radio 270 deejay and program director Noel Miller promised to open his film archive with material shot during his days on Radio 270, half a century ago. Now in 2016 finally the material is available and he has also recorded a song with the Ned Miller Band about the time on the radioship Ocean 7. It's called The Ballad of Radio 270.

<https://www.youtube.com/watch?v=4aUGmHH7FIU>

Noel Miller himself about the movie and the song: 'Finally the video taken from footage I took on a wind-up standard 8 movie camera.

Sadly I used crappy film and some of the footage was lost. This is a good representation of what it was like and the song says it all. The ballad of Radio 270, a celebration of those great days and DJs.

Apologies to the many voices I left out, but many thanks to Boots (Peter) Bowman, Dennis The Menace Straney, Paul Burnett, Rusty (Vince) Allen, Roger Keene, Andy Kirk and Leon Tippler. Pirate Radio

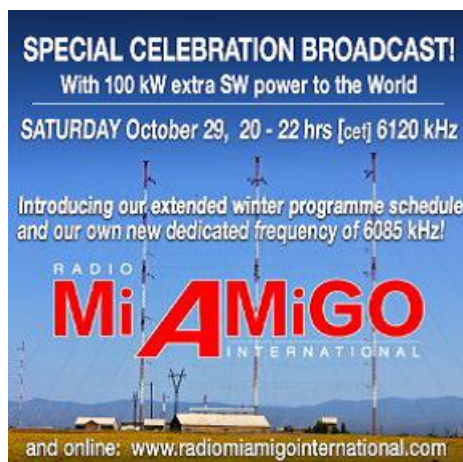
set them free to produce the best most spontaneous radio entertainment I've ever heard.'

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**Europe's fastest growing AM Radio Station... is now**

**YOUR ALL DAY MUSIC STATION!**

Starting Sunday, October 30th Radio Mi Amigo International will be broadcasting every day on 6085 kHz!



Great news: This Sunday, 9:00 hrs [CET] we will start using our own dedicated Shortwave frequency of 6085 kHz and extend our daily broadcasts from 9 in the morning until 6 o'clock in the evening.

Not only will listeners be able to enjoy our great non-stop music from 'the Golden Era of Offshore AM Free radio' in the SW49-meter band, but on Saturdays and Sundays our international DJ's will present live shows - all day..!

On weekdays, the daily live programme 'Hello Europe' can be heard at 14:00 hrs and will be repeated on the same day at 19:00 hrs in the 75 m band on 3985 kHz. (all times in CET)\*

All weekend live shows now on air both on Saturdays and Sundays - in different time slots, so you can enjoy them at your most convenient moment. The new dedicated shortwave transmitter on 6085 kHz is a big step forward, but Mi Amigo International's growth will not stop

there. The current programmes on 1485 AM Medium Wave from Riga, Latvia - aimed at Scandinavia) will be expanded as in November the transmitter will move with more power to a new frequency: 1476 AM.

Expect more exciting news about further AM expansion soon.

### **Your All Day Music Station on Shortwave**

What started out two and a half years ago with a few tests on shortwave (initiated in Spain by 'Captain' Kord Lemkau), has grown fast into a consistent pan-European radio station with an international cast of mostly former Offshore Radio DJ's and studio's in 5 countries.

Now, with a more modern, contemporary touch and today's technology, we are still fully dedicated to preserve the idea of 'Free Radio' and do so with programmes and music that reflect the Golden Era of Offshore AM Free Radio.

Broadcasting on Shortwave, Medium Wave, FM and online, Mi Amigo enjoys a steady growth of faithful listeners - not only in Europe but literally from all over the globe with reports from the USA, South America, Scandinavia, Eastern Europe, Asia and Australia.

### **Saturday October 29: special 100 kW broadcast on 6120 kHz**

Coming Saturday night, October 29, from 20:00 - 22:00 hrs [CET], we will have a special powerful shortwave broadcast originating from our 100 kilowatt (!) relay station in Armenia, on 6120 kHz.

In this special live event show we will introduce and celebrate our new frequency of 6085 kHz and our new winter programme schedule. Hosted by Lion Keezer in Amsterdam, he and 5 other Mi Amigo DJ's will contribute live from their studio's in the UK, Belgium, Holland and Spain to tell you all about their shows and our new programmes and frequencies that will officially start the next morning, Sunday 30<sup>th</sup> of October.

We expect this broadcast to be received not only in Europe but also in large parts of the world and we look forward to your reception reports. As always, we'll reward you with our new printed QSL card and Mi Amigo car- stickers.

More of these special 100 kilowatt SW broadcasts are planned for November 27th and December 25th. Stay tuned...



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Well that ends this edition of the Hans Knot International Report. The next one will be the special Christmas edition which will be published somewhere in the middle of December. For all information, memories, your photos, special Christmas memories and more, please send them in time to [HKnot@home.nl](mailto:HKnot@home.nl) best greetings, Hans